OTHER WORLDS BULLETIN IV

#16 - #20

OTHER WORLDS BULLETIN I

OW'16 ; OW'17 ; OW'18 ; OW'19 ; OW'20

Introduction

Other Worlds (OW) is a journal-as-newsletter for design research, criticism and transformation. OW aims at making the social, political, cultural and technical complexities surrounding design practices legible and, thus, mutable. What other worlds, exactly? Those that have been traditionally ignored, neglected or silenced in the past, as well as those that are overlooked today: non-Western communities negotiating their own set of values through practice, alternative rationalities overshadowed by the instrumental reason, technosocial environments blossoming at the periphery of platform empires, semi-visible modes of organization that oppose or sustain official institutions.

OW values design cultures, but approaches them without devotion. Instead of celebrating the power of design, it focuses on the power structures that, willingly or not, design reproduces. More than a solution, design itself is a problem and a challenge. OW acknowledges design's intrinsic interdisciplinarity, but we recognize that such quality is not neutral: design cultures have produced reductions and erasures. This is why at OW we humbly relate to other fields of knowledge doing our best to respect their histories and preexisting set of relationships.

Presently, design is not even a buzzword anymore. That might be a good thing. Opposing a generic understanding of design, OW engages instead with generalism, that is, the emancipatory principle according to which the life project of individual and collective subjects shouldn't be the

Other Worlds (OW) is a journal-as-newsletter for design research, criticism and transformation. OW aims at making the social, political, cultural and technical complexities surrounding design practices legible and, thus, mutable. What other worlds, exactly? Those that have been traditionally ignored, neglected or silenced in the past, as well as those that are overlooked today: non-Western communities negotiating their own set of values through practice, alternative rationalities overshadowed by the instrumental reason, technosocial environments blossoming at the periphery of platform empires, semi-visible modes of organization that oppose or sustain official institutions.

OW values design cultures, but approaches them without devotion. Instead of celebrating the power of design, it focuses on the power structures that, willingly or not, design reproduces. More than a solution, design itself is a problem and a challenge. OW acknowledges design's intrinsic interdisciplinarity, but we recognize that such quality is not neutral: design cultures have produced reductions and erasures.

Editorial Board
Silvio Lorusso (editor)
Francisco Laranjo, Luís Alegre, Rita Carvalho, Patrícia Cativo, Hugo Barata,Bianca Elzenbaumer, Luiza Prado, Mariana Pestana.

The OW bulletins were designed and produced by the students of the MA Design in Publishing Futures:

Alëna Koleso
André Fróis
Diogo Silva
Filipa Fonseca
Leonor Ferreira
Maria Andrade
Maria Rodrigues
Rodrigo Almeida
Sofia Castela

Table of Contents

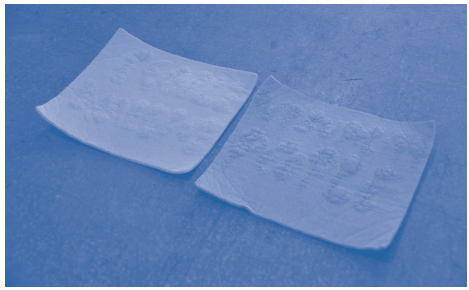
#OW 16

"Other Typographic Worlds: Recap (Part II)" ¨ ¨ ¨

#16 2024, March 18

“Other Typographic Worlds: Recap (Part II)” by Rita Carvalho

"In this issue, Rita Carvalho details parts of the 13th Encontro De Tipografia, including the last day of the conference, several work-shops, a small trip and an exhibition. 13ET took place between the 23rd and the 25th of November at the Lusófona University of Lisbon."



"Ephemeral writing. Photo by Margarida Matias."

Hope, resistance and care

The third day of the 13th Encontro De Tipografia began with the keynote session "(Type) Design(er) (with) in a Crisis" by the type and graphic designer Naïma Ben Ayed, who is also an educator (FR/TN). After expressing her outrage at the tragic international landscape, in particular the war in Palestine, Naïma shared Céline Semaan's words on a necessary shift in design priorities: from aesthetics to ecosystems. Naïma's approach to typography is an example of this shift, as she embraces the cultural and political complexity of typography instead of focusing on the traditional chase for perfection.

According to her, the attention asymmetry paid to Latin and Arabic script (to the detriment of the latter) in public spaces and, specifically, in multi-script typefaces, evidence a legacy of colonialism which must be questioned and reverted. This discussion is part of an interesting movement of valorization and dissemination of non-Latin script (a markedly cultural affirmation of countries once colonized) by type designers and researchers such as Adam Yeo or Emilie Aurat. Many design studios advertise branding services on their websites saying something like 'We love brands'. But while many designers love brands, some feel uneasy about the relentless barrage of consumption messages that branding inevitably leads to. A discomfort that is no less part

of the history of branding, at its most violent.

Using imagination as a tool for resistance, Ben Ayed proposed an alternative education format for type design: one that would shake the hegemony of the Latin script while challenging the teacher-student hierarchical divide still present in several design schools. Taking the form of an archive of letters, words and stories, her multi-script type design program would be built collectively from the basis of student's realities and identities (following bell hooks' notion of "teaching to transgress"), working as a healing structure by affirming and dignifying the cultural narratives surrounding all type. Ben Ayed's approach is further discussed in an article for Futuress.

Among other projects, the French-Tunisian designer shared the process of construction of a typeface based on Tunisian and Italian references, designed in collaboration with Francesca Bolognini, which derives from a dialogue between the two. Their desire for equality and inclusivity in a multi-script typeface extends to its non-binary characteristics – making it an attempt at "queering language".

Ben Ayed's lecture was moving and witty. She reminded the audience of their social responsibility as citizens and visual communicators. Finally, she pointed out the democratizing role that typography once had and pushed us to move away from formal obsessions, trends, and prejudices.

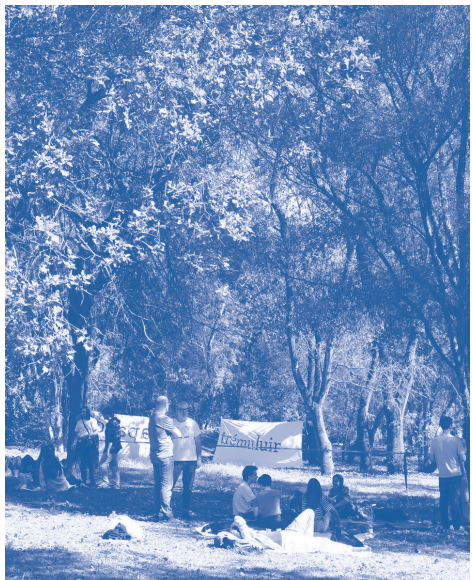
The following cluster of presentations, entitled Type Languages, started with "A Rede: Workshop3. The Written Word in the Design of Learning Spaces" by Marta Belo (COW, Lusófona) and Paulo T. Silva (DELLI, Lusófona). Not unlike Ben Ayed, Marta and Paulo questioned the hierarchical and inflexible structures of design education.

Republic of Tunisia
Independance day
20th March 1956
TUNISIAN CONSTITUTION
Article 1
Tunisia is a free, independent, sovereign state; its religion is Islam, its language Arabic, and its system is republican.
Official language
العربية
TUNIS MUNICIPAL ORDER, 6 AOÛT 1957
Article 1
Toutes les enseignes commerciales, industrielles ou autres qui donnent sur la voie publique doivent être rédigées en langue arabe. Elles peuvent cependant être bilingues.
Article 2
Le volume des lettres arabes de ces enseignes doit être au moins égal à celui des lettres de la langue étrangère.
Article 3
Le spécimen rédigé en arabe doit être approuvé par un calligraphe agréé par l'administration municipale.

Extracts from the Tunisian Constitution and a Tunis Municipal Order regarding the use of Arabic language. Image by Naïma Ben Ayed.

Playfulness, Imperfection and Empathy

They presented the idea of "a school without walls" which took a shape of a picnic, as part of Marta Belo's PhD research on alternative and informal pedagogies in design. This temporary school for BA students lasted five days and included several workshops. One of these workshops consisted in collectively building suspended walls that would display words chosen from Carlos de Oliveira's poems.



The Picnic. Photo by Catarina Cruz & Neuza Leote.
Photo by Tânia Raposo.

Playfulness and imperfection (the latter also present in other lectures such as "The Typecraft Initiative") were key elements of "Letters… Are Friends. And Trees and Fish!" presented by Ellmer Stefan (Oslo National Academy of the Arts / The Pyte Foundry) & Tânia Raposo (Atelier National de Recherche Typographique/Université Paris 8). After going through their research on fantasy letters (which included some amazingly inventive ones) Ellmer and Tânia shared some of their pedagogical methodologies employed in the context of workshops, as well as some cool results.

The lecturers demonstrated the value of unconventional or "stupid letters" in primary schools as well as undergraduate teaching. Finally, they reminded the audience of the importance of having fun while learning and working with type.

Exercise during a workshop with primary school students.
Photo by Tânia Raposo.

Letters can be many things, but can a typeface embody an eating disorder? This was the question asked by Joana Teixeira & Pedro Amado (FBAUP) in their presentation "The Potential of Design Expression in the Mental Health Field". Teixeira discussed her ambitious MA research consisting in a campaign addressing eating disorders. The project included the design of a typeface that incorporates some of the characteristics

of bulimia, anorexia and binge eating disorder. Besides creating more awareness for these disorders (thus, helping anticipate a diagnosis), the aim of the campaign was to reduce the stigma of those affected (currently

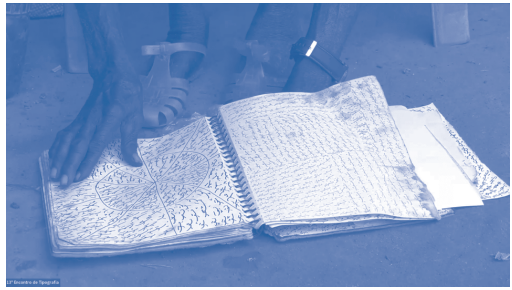
of bulimia, anorexia and binge eating disorder. Besides creating more awareness for these disorders (thus, helping anticipate a diagnosis), the aim of the campaign was to reduce the stigma of those affected (currently

about 9% of the global population).

Letter A in Anorexia Light Italvic, Bulimia Regular Italic and Binge Eating Bold. Image by Joana Teixeira.

Spiritual Writing

The afternoon began with the screening of A sombra, torrentes de sonhos e imagens (2023) by artist Daniel Barroca. The short film is about the intriguing vernacular writing of Victor Bor, a member of the Kyangyang, a group of Balanta healers and diviners who emerged in the 1980s in southern Guinea-Bissau. The visual richness of this writing, the complexity of its (post)colonial context, its spiritual substance as well as its controversial individual features (Victor Bor's writing appears to be a repetition of signs that only he could decode) fed a lively roundtable with Daniel Barroca and Catarina Laranjeiro, a visual anthropologist who took part in the research leading to the film and to the documentary Fogo no Lodo (2023).



Victor Bor's writing. Still from A sombra, torrentes de sonhos e imagens (2023) by Daniel Barroca.

Letterpress Past and Futures

The last cluster of the conference was entirely dedicated to movable type and started with "Letterpress: Perspectives and Advances in the National Scenario" by Sofia Meira (Faculdade de Belas Artes da Universidade do Porto and Esad-idea), Pedro Amado and Rúben Dias (ESAD and Esad-idea). Sofia offered an overview of the evolution of the technologies associated with letterpress, as well as the growing interest in these analogue practices and their application in the context of higher education in design.

This presentation was followed by a Roberto Gamonal Arroyo (Universidad Complutense de Madrid) and José Luis Rubio Tamayo (Universidad Rey Juan Carlos)'s "Open Source Interactive Extended Reality Frameworks for the Virtual Representation of a Letterpress Workshop Environment". What they proposed is a prototype of a VR printing letterpress workshop using 3D scanning techniques, having the software A-Frame as a tool for prototyping and testing interactions.

The letterpress workshop. Detail of photo
by Roberto Gamonal Arroyo & José Luis Rubio Tamayo.

In "Tipografía en Plomo: Aprendizaje Digital", Laura Membrado and Oriol Moret (Universitat de Barcelona) presented an impressive web platform that facilitates the training and practice of typesetting and printing through meticulous explanation of materials and equipment. The platform includes a section that allows you to try out compositions and order printing jobs.

The cluster ended with "Notes for a History of Portuguese Typeface Design: The Case of Alexandrino José das Neves' Type Foundry" by António Fonseca who shared his vast historical research on this 19th century's man and foundry. The research involved crossing sources form several archives with a meticulous analysis of two typefaces.
As a conclusion for the conference, a collective screen-printing session took place, coordinated by Maria Clara Lima (DELLI). It was a joyful moment which resulted in a series of posters.

Collective print.
Photo by Marta Feiteira (DCAM).

Workshops, Exhibition and a Visit to Letreiro Galeria

The conference included several workshops, allowing participants (Communication Design BA students and the external public) to approach hands-on some of the lectures' topics. The workshops were often both intense and playful, and they reflected the ethos of Other Typographic Worlds by exploring the boundaries of typography and its links to other graphic and artistic forms, by extending geographies in terms of practices and authors, and by employing typography to reflect and act on some of today's most pressing issues.

Environmental concerns characterized both Warm-Up Workshops given to Delli students on the day before the kickoff of the conference. "Piu/ Tweet/ Twilp", by Inês Marques (DELLI/COW/ CEIED, Lisbon), focused on the singing of birds through a graphic/plastic action inspired by Rachel Carson's foundational warning of the menace of a "silent spring". The second workshop, "Efemerografias: Letras que desaparecem e mensagens que permanecem" by António Carmo (FAUL, Lisbon), proposed ephemeral typographic experiments and collaborative constructions with found and disused materials, which thus recover a function.

Interpretetation of bird song
Photo by Marta Inês Marques

The following day (23rd Nov) was largely dedicated to the conference's workshops, starting with "Parallel Alphabets: Beyond the 26th Letter" by Júlia Garcia (Oficinas de São Miguel, Azores) and Manuel Diogo (O Homem do Saco, Lisbon). Together with the participants, they deconstructed the letters of the Latin alphabet, in order to build and print a collection of non-verbal elements. A lot was shared about the challenges and joys of letterpress printing – a technology that both authors take as part of their creative process but also as a fundamental part of their independent publishing activity.

Experimenting with abstract shapes.
Photo by Beatriz Banha(FORCE).

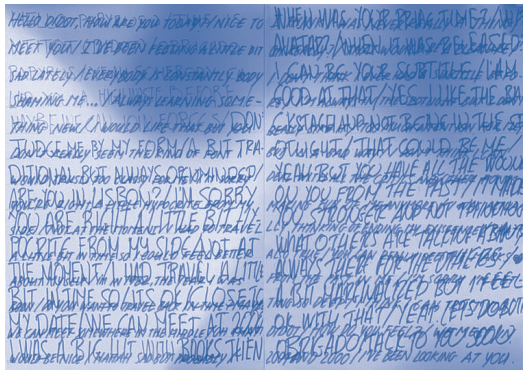
In "Typecraft: Hand-constructing Type from Indigenous South Asian Crafts", Ishan Khosla (The Typecraft Initiative, UPES Dehradun) began with an introduction on the makers and contexts of production of South Indian crafts, as a reflection on the significance of a selection of objects. Then, participants adapted the techniques they observed and the visual lexicon of these objects to the design of typographic forms. It was a precious opportunity to expand graphic knowledge by experimenting with some fresh techniques and graphic languages. The participants engaged with a significant project which raises awareness of the role that graphic design and typography can play in valorizing local arts and crafts, and also the lives of the communities who practice them.

Participant interpreting South Asian Crafts.
Photo by Rita Carvalho.

At the same time, the Chilean collective WTypeFoundry (Magdalena Arasanz, Patricio Gonzales and David Pavés) lead the workshop "CollabType" consisting in collectively creating a typeface. Despite the size of the task (the workshop only lasted a couple of hours), one could sense an enthusiastic and relaxed atmosphere in the room. This is certainly due not only to the collaborative nature of the work, and the generosity and talent of the authors, but also to the prospect of a gratifying final result: an open source font, currently available in the foundry's catalogue.

Collab_Type Encontro typeface at wtypefoundry.com.

It was also a collaborative process that guided the workshop "Meet the Characters" by Stefanie Rau (Weißensee School of Art and Design) with Robert Preusse. Organized in groups, participants developed graphic dialogues that explored the characters and emotions that lie behind typefaces. This theatrical exercise/game created an atmosphere that allowed participants not only to connect with each other in a very specific way, but also to reflect on the power of typography and written communication in general. This workshop took place on Saturday the 25th, parallel to the lectures.



Type Dialogue by Leonor Bettencourt and Omiros Panayides.
Photo by Leonor Bettencourt.

Visit to Letreiro Galeria

In the last few years, the designers Rita Múrias and Paulo Barata have been devoting themselves to collecting and displaying illuminated commercial signs from Lisbon and its surroundings. It's demanding mission that implies rescuing a significant part of the city's history (deeply connected with the stories and memories of its inhabitants) with very little support. In the opening day of 13ET, Rita and Paulo opened the storehouse (temporarily located in Oeiras) to visitors, which was impressive, not only because of the size and graphic diversity of the collection, but also because of the knowledge and care dedicated to each piece. The afternoon was so special that Paulo and Rita generously repeated the session the day after the conference.

13ET group with the founders Rita Múrias & Paulo Barata.
Photo by Pedro Amado.

“The Types Between” Exhibition

The fringes between the word and its visual representation, as well as the value of failure in the process of experimentation were the ideas behind the conference’s exhibition “The Types Between” at Stolen Books Gallery, curated by Paulo T. Silva and Hugo Barata. The event enacted a stimulating dialogue between different languages, geographies, and points of view on type as well as materials and formats (from printed posters to illuminated signs). It included work from the following artists and designers: Andreu Balius, Ane Thon Knutsen, Delli Press, Fernando Ribeiro, Francisca José Rodrigues, Laura Meseguer, Letreiro Galeria (Rita Múrias & Paulo Barata), Omiros Panayides, Pouya Ahmadi; Ringaile Demsyte; Stolen Books and X-Lab (Levi Hammett, Hind Al Saad, Sara Al-Afifi). The curatorial approach brought forth deeper meaning and visual cross-referencing, the opening was lively and the evening became one of the most special moments of the event, with many visitors sharing ideas, celebrating type, and simply having fun.

View of the exhibition The Types Between.
Photo by Daniel Malhão ©.

#17 2024, July 15

“Useful Overdrive: On the Usefulness of Chindōgu” by Ana Margarida São Miguel & Madalena Mourinha

In this issue, Ana Margarida São Miguel and Madalena Mourinha, both currently studying at DELLI, explore the hindōgu movement, highlighting how its whimsical inventions challenge the traditional notions of usefulness in design. They discuss how Chindōgu’s playful yet impractical gadgets question our understanding of utility within consumer culture, and advocate for a broader understanding of design that embraces both the useful and the un-useless.

An example of Chindōgu: "Smearless" lips stencil.

Why does a pair of house slippers with a miniature dustpan and broom attached to each sole exist? Who would need them? Who would be into them, at least as idea? In other words, where do they fit in our social context and imagination? To answer these questions, we need to analyze and reconsider the notion – foundational to the design practice – of the "useful" (versus the "useless").

As a field of theory and practice, design has its genesis in the Industrial Revolution and later develops into the multidisciplinary endeavor we know today, an endeavor that affects all aspects of everyday life through artifacts that are fundamentally conceived to be useful. The idea of usefulness, however, has been challenged in various contexts and across different cultures. So, today design no longer follows a "magic formula" rooted in a absolute idea of utility and function. On the contrary, new doors suddenly open to different ways of speculating about what design can be. This is how a space is created where contrasting forces shape, refine, and occupy this fluid structure we call design by discussing issues of execution and applicability across various dimensions. Here, even uselessness can acquire a positive value. As Søren Rosenbak puts it: "Useless design [is] the island that exists beyond your map".

Chindōgu: Clean-up slippers.

When speaking of design, the attributes most used to define usefulness align with purpose, motivation and intent. These notions are rooted in the Modernist Movement. However, the dualism useful/useless is in reality as ambiguous as that of meaningful/meaningless or critical/conformist – in fact, usefulness might simply conceal our idea of what is critical and therefore meaningful. A "useless" object could've once been useful or boycotted by the very same brand that brought it to the store shelves only to be replaced by a "brand new epitome of modernity and technological advancement". This is what we call "planned obsolescence", a term coined by industrial designer Brook Stevens. What does that say about us? We have a pseudo-faith in a distant future where tech saves us by changing the way we live. The phenomenon of planned obsolescence murks the waters of our understanding of usefulness. In the A/B Manifesto by Dunne & Raby (2009), we see, in a succinct two column structure, a set of ideas relating to design in antithesis with each other, where (A) displays the conformist, consumption-obsessed society and (B) its opposite. The manifesto illustrates the possibility of the useful and the useless sharing the same house, like flatmates.

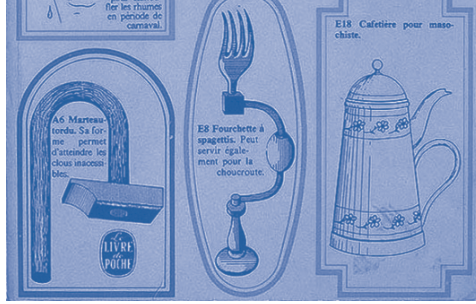
[a]	[b]
affirmative	critical
problem solving	problem finding
design as process	design as medium
provides answers	asks questions
in the service of industry	in the service of society
for how the world is	for how the world could be
science fiction	social fiction
futures	parallel worlds
fictional functions	functional fictions
change the world to suit us	change us to suit the world
narratives of production	narratives of consumption
anti-art	applied art
research for design	research through design
applications	implications
design for production	design for debate
fun	satire
concept design	conceptual design
consumer	citizen
user	person
training	education
makes us buy	makes us think
innovation	provocation
ergonomics	rhetoric

A/B, A Manifesto, by Dunne & Raby (2009).

To get a glimpse of what happens when the useful and the useless coexist we need to travel east. Japan is home to highly regarded artisanal manufacturing and modern, clean-cut, minimalist design. However, it also showcases a contrasting abundance in its streets: from solitary vending machines to entire towns dedicated to stores selling an incredible variety of items you never knew you wanted, covering every possible franchise. Amidst these extremes lies the anarchic thirst for rebellion of the Chindōgu movement, consisting in creating clever gadgets that appear to be perfect – albeit a bit absurd – solutions to extremely specific everyday problems but often end up causing more trouble than they solve. Like similar movements such as Wabi-Sabi and Mingei, the core principles of Chindōgu are about artifacts made by common people who accept imperfection, impermanence and incompleteness. Chindōgu removes the artist from their pedestal and brings them down from their "high art" status, placing them to the level of anonymous creator. After Kawakami became editor of the popular home shopping magazine Tsuhan Seikatsu in the 1980s and began displaying an array of bizarre product prototypes, Chindōgu was born.

Chindōgu: "butterstick".

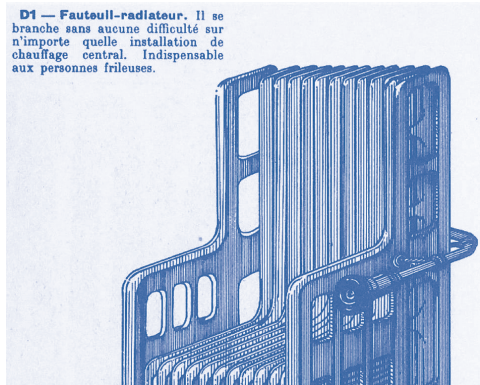
Meaning "odd" or "distorted tool", Chindōgu aims to create solutions for making life easier. Much like historical inventions, which often leave a trail of failures in their wake, Chindōgu embraces these "duds". For Chindōguists, this is a goldmine. They abandon any solution that works properly in favor of an almost useful, yet successful contraption. Despite their appearance, Chindōgu items are not made with comedic purpose. They exist in the realm of really specific things we could, at first glance, believe we actually want. But the more we analyze these things, the more the magic is undone, producing a laugh that originates from the paradoxical aspect of failure. This is how these objects display their unuseless quality.


A6 Marteau-tordu. Sa forme permet d'atteindre les clous inaccessibles.
LIVRE DE POCHE
E8 Fourchette à spaghettis. Peut servir également pour la choucroute.
E18 Cafetière pour masochiste.

Catalog of Unfindable Objects by Jacques Carelman (1984).

Chindōgu has ten tenets, summarized here:
A chindōgu cannot be for real use
A chindōgu must exist
Inherent in every chindōgu is the spirit of anarchy
Chindōgu are tools for everyday life
Chindōgu are not for sale
Humor must not be the sole reason for creating a chindōgu
Chindōgu is not propaganda
Chindōgu are never taboo
Chindōgu cannot be patented
Chindōgu are without prejudice

In essence, chindōgu represents a certain freedom to act, while simultaneously making fun of consumer culture. It ultimately takes advantage of the space between usefulness and uselessness, using it as a playground for absurdist and surreal creation.


D1 — Fauteuil-radiateur. Il se branche sans aucune difficulté sur n'importe quelle installation de chauffage central. Indispensable aux personnes frileuses.

From Carelman's Catalog.

In the same decade, on the other side of the world, French artist Jacques Carelman gathered the Catalog of Unfindable Objects(1984), a two volume book with dozens of illustrations and photographs akin to what we could call "useful overdrive". A more recent example of the ongoing relevance of this approach is the work of designer Katerina Kamprani. Her series The Uncomfortable Includes 3D models and prototypes of everyday objects designed to be dysfunctional, and guided by both architectural and personal influences.

From Katerina Kamprani's The Uncomfortable.

Where Japanese culture tends to be interpreted through a lens of stereotypes and false assumptions, works like Kamprani's can appear to the untrained eye as just one more funny Flying Tiger gadget. In this sense, there is a risk for these inventions to reach the public without any context attached to them. A selection of Chindōgu replicas and

works stolen from Carelman's catalog already exist, produced by big companies. This commodification defeats the purpose and values of this delicate art form, quickly turning it into a cheap spectacle.After all, why would we need dustpan and broom-equipped slippers? or two beverage mugs intertwined by the handles? or miniature umbrellas for the feet? Because design thinking does not concern itself only with what is needed for technological advancement or economical concerns; it is a playground, a gym for the mind, something that defies what we think we know about common notions such as usefulness, uselessness or even un-uselessness. Reconsidering these values allows us to deepen our understanding of society. The un-uselessness of Chindōgu urges us to ask some difficult general questions: what does it mean for something to be useful? useful for whom? when?

#18 2024, October 23

“Typographic Bodies: From Colonial Dictatorship to Sex Education”: by Silvio Lorusso

"In this short issue, Silvio Lorusso reflects on a visit to the Aljube Museum in Lisbon. There, he noticed a photo from the colonial past of Timor where bodies of the local people were arranged to form celebratory words, leading him to explore similar uses of bodily typefaces in design history."

Some weeks ago, I visited the excellent Aljube Museum of Resistance and Freedom, a former prison located in Santa Maria Maior district which was used by the Estado Novo regime until 1965 to detain political prisoners. During my visit, I spotted a somber photograph that made me hesitate a little. It was shot in Timor, at the time a Portuguese colony. In the photo, dozens of bodies looking like corpses are laid on the ground to form the name of the dictator, SALAZAR.

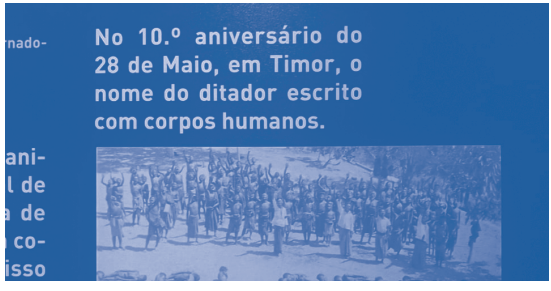


Photo and caption from Aljube Museum of Resistance and Freedom.

As the picture caught my attention, I searched for its source online, which led me to the Social History Archive at the Institute of Social Sciences of the University of Lisbon. On its website, within a series entitled "civilizing and colonizing action", I discovered that the bodies did not only spelled the name of dictator, but also other names and words, such as "Carmona", "revoluçao" or "Nacional C. Liquiçá", and were even

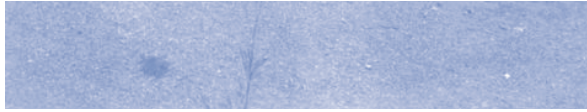
used to decorate the coat of arms of the colony. The pictures belong to the Álvaro Fontoura collection, which includes striking portraits of the local people as well.

"Salazar". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16966.

"Carmona". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16967.

"Armindo". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16968.

Coat of arms of colonial Timor. Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16969.



"Salve". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16970.

"Ano X". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16971.

"Revol...". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16972.

"...uçao". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16973.

"Nacio..., C. Liq...". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16974.

"...nal, ...uiça". Fontoura album, 1936-1940.
Arquivo de História Social, PT-AHS-ICS-AF-6-16975.

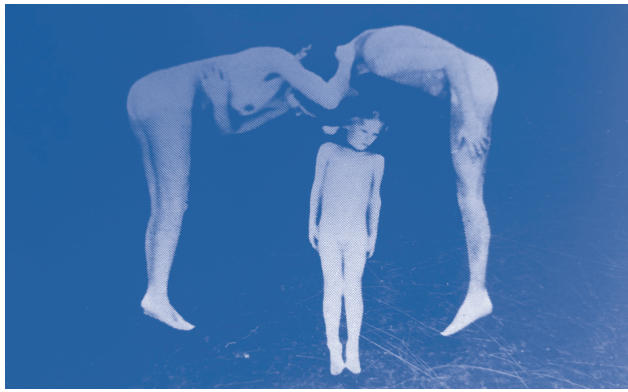
This made me think of the multifaceted history of typefaces made with bodies, and the various meanings that this visual form can convey. For instance, the infamous Body Type, designed by Anthon Beeke in 1969 (and originally called Naked Ladies Alphabet), was intended as a reaction to Wim Crouwel's 1967 alphabet for the CRT monitors of early computers.

Body Type by Anthon Beeke, 1969.

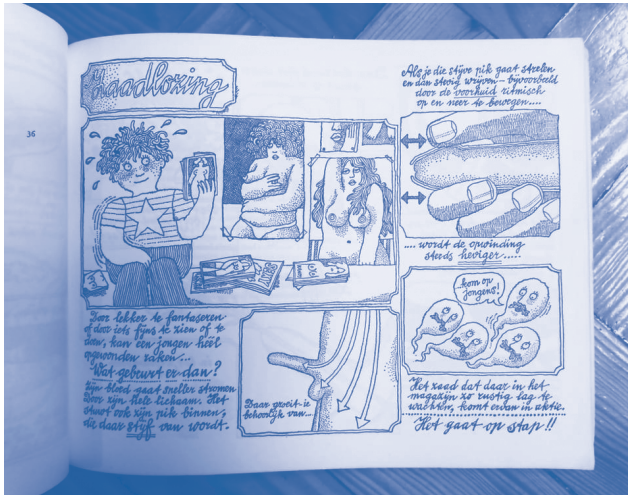
Body Type by Anthon Beeke, 1969.

I also remembered that I own a book, also Dutch, featuring a type-face made with bodies. Entitled Open & Bloot (open and bare), it is a sex education manual that, unlike Beeke's, does not only include women but also men and a child. The book is filled with late-60-style illustrations, reminiscent of the psychedelic work of Peter Max or Heinz Edelmann, who did the art direction for Yellow Submarine.

Open & Bloot, 1974, cover.



Open & Bloot, 1974, cover.


Haarlozing
Als je die stijve pik gaat strelen en dan stevig wrijven- bijvoorbeeld door de condoom schmisch op en neer te bewegen....
.... wordt de opwinding steeds heviger....
Kom er zingend!
Het raad dat daar in het magazijn zo rustig lag te wubbelen, komt erbij in actie.
Het gaat er stap!!
Een lekker te fantaseren of dat ik hing te zien of te horen, hoe een jongen heel opgewonden zaken...
Wat gebeurt er dan...?
Een blond meisje met een mooi lijf. Het schuurt ook tegen de pik binnen die daar stijf van wordt.
Daar geeft ie behoorlijk van...

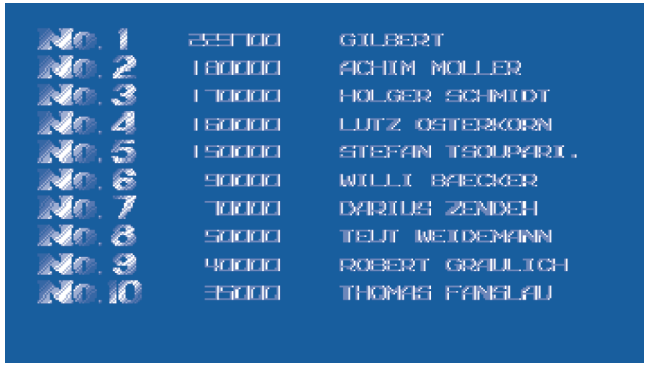
Open & Bloot, 1974, page.

#19 2024, October 23

“They Built World: A Boyhood in Graphic Design”: by Gilbert

"In this issue, Gilbert offers a vivid autofiction of their childhood fascination with graphic design, detailing formative encounters with cult magazines, coveted toys, and niche board games. The journey reflects a gradual immersion into a world of vibrant imagery, compelling typography, and the irresistible allure of the commodity."

I also remembered that I own a book, also Dutch, featuring a type-face made with bodies. Entitled Open & Bloot (open and bare), it is a sex education manual that, unlike Beeke's, does not only include women but also men and a child. The book is filled with late-60-style illustrations, reminiscent of the psychedelic work of Peter Max or Heinz Edelmann, who did the art direction for Yellow Submarine.


No. 1 255100 GILBERT
No. 2 180000 ACHIM MOLLER
No. 3 170000 HOLGER SCHMIDT
No. 4 160000 LUTZ OSTERKORN
No. 5 150000 STEFAN TSOUPARI.
No. 6 90000 WILLI BAECKER
No. 7 70000 DARIUS ZENDEH
No. 8 50000 TEUT WEIDEMANN
No. 9 40000 ROBERT GRAULICH
No. 10 35000 THOMAS FANGLAU

Gilbert's high score in R-Type.

Coming Soon I murmured, half-asleep. I was tucked up in my red, grey, and white striped bedsheets, just a boy in the midlands of the provincial English 1980s. Back then, Graphic Design's big-coloured, bold-faced, drop-shadowed visualities were electric, emitting cultural authoritativeness like a spark-spitting lightsaber and I craved it. From a young age, and quite intuitively, I recognised that marks made by hand, even the most expressive, even the most artful, were feeble affectations compared to the machinic products of Graphic Design. Print culture was at the height of its spectacular powers.

At that very moment, as my eyes began unconsciously to open, print salesmen were already coursing though the arterial roads of England, proffering their extravagant swatchbooks of ultra-violet metallics, texturised laminates, and iridescent hot foils; while in the factories blue-overalled press-minders proudly brought their ink densities up to spec. Those presses, they never stopped.

It was my big day. When I came down for breakfast I saw that my mother had already collected my magazine subscription from the newsagent. There must have been a dozen copies of Look-in, my pop-music-culture weekly, presented on the table?! I was puzzled momentarily, until — still that thrill takes me! — I realised that something profound had happened. "It's on page five," she said, as I handled one in disbelief. My dear mother had arranged for my name to be printed on the Birthdays page. There I was, Gilbert (9), in the blackest Futura Black, humming magenta background, my name immutably inked amidst an egalitarian list of fellow readers and our famous idols, whose names were highlighted with a star. This unreal proximity, this frisson between the ordinary and the celebrity was the heady promise of the Birthdays page. My mother had successfully negotiated for my passage across its threshold with the editorial staff of Look-in, the arbiters of those gargantuan printing presses hidden from view on some high-security out-of-town industrial estate. I had been admitted to the canon and I felt something.

My childhood sketchbooks were intoxicated by Graphic Design. Before Look-in had sparked my naive infatuation with camp 80s pop styling, mine was a typically boyish imaginary, inhabited by warriors, beasts, and robots. What distinguished my nascent creativity, as I see it now, was that everything I drew did so very willingly corrupt itself with branding, did so obediently fantasise its own commodification. I repeatedly catalogued a brand of monster toys of my own design, the Horror Bugs, whose kind I instinctively knew had to be presented as a product range: organised according to the commercial logics of cross-promotion and accessorising. One well-worked sketchbook page, strewn with sharp-pencil renditions of corporate IP's© typographic® tokens™ was headed, in carefully-coloured-in bubble-lettering: New! Horror Bugs presents The Dino Bugs. The leader of this prehistoric faction, The Demon-Bug, was astride a formidable vehicle. The Horn, I noted with litigious zeal, was sold separately.

Having thus acculturated me to its mainstream desirousness, Graphic

Design would coax me further, luring me onward, teasing its arresting insignia of adolescent, male-coded, fantasist pursuits. Look-in was replaced by White Dwarf, a shrine to role-playing board game subculture. My having assented, against my mother's advice, to this publication's monthly cadence was in itself evidence of my growing maturity. Anticipation would peak in pangs of desire as I ran panting to the newsagent after school on the very first day on which the new issue could possibly have been delivered. This was a step away from popular print's eye-catching economies of scale. A step toward the weird, the niche, the specialist. The primary palette of Look-in gave way to modest white pages and black print, colour afforded on the cover only. It didn't matter. White Dwarf perpetuated another kind of graphic order, its monochrome surfaces arrayed with impossible knots of ornate Space Ranger liveries and grotesquely disfigured Orc heraldry. Only the occasional, crassly sexualised female figures were denuded of significant iconography.

For all its absorbing graphic laboriousness, White Dwarf would instil a doubtful disaffection in my younger self. What if I cannot surmount its imposing barrier to entry? What if I am never beckoned across its threshold of belonging? I had been dutifully collecting the miniature figurines which represented a player's armies in Warhammer 40K, White Dwarf 's affiliated fantasy gaming franchise. But, however hard I longed to, I had neither the dexterity nor the application to paint my charges as I saw them painted in the magazine's awe-inspiring dioramas. When White Dwarf went full-colour, a crisis of self-doubt crept up on me. As each successive issue escalated its display of decorated game pieces to wickeder and wickeder levels of intricate technical artistry, a schism took hold between my imaginative escape into those photographic realms and my sorry boxes of naked, leaden figurines, their shameful metallic tang lingering on my fingers.

Nor could Magic the Gathering revive me from this discontent. By age 11 my friends and I were allowed, mercifully, to seek temporary refuge from the obscure outskirts and venture, unsupervised, to our nearest city centre.

It was there, one Saturday morning, that first I touched and bought and opened Magic. Special-colour printed, spot-gloss varnished, their rounded corners perfectly die-cut, those cards slid tantalisingly out of their ethereal, weightless wrapper into my expectant clutch. And that saccharine scent! That spirituous vapour of the factory escaping deliciously from its airtight enclosure. I was seduced. Do it to me, Graphic Design. As the penultimate card in my virgin pack revealed its elusive, iridescent aspect my reverie was interrupted by one of the older boys. "You should sleeve that, it's a foil rare," they offered, in an uncommon abstinence from sarcasm. I had no concept of it then, but soon scarcity would be all that my friends and I talked about. We speculated longingly about the coveted cards waiting unopened and untouched in the shop, in the three or four shops we had visited on trips with our parents, in the world.

I knew boys who, from first contact, were utterly consumed by Magic's endless spiral of reprints, supplemental booster-boxes, and its deck-building, card-trading secondary market. Not me. That first precious rare which I had pulled depicted a young wizard atop a shimmering ground of rainbow foil, energetically poised to cast a spell. They looked barely older than I was. And they weren't, in fact. I learned that such special cards bore the likenesses of real-life Magic champions, whose tournament victories entitled them to enter the mythical realm of the game's Graphic Design, and to contribute their lore to its arcane rulebook. Another unfathomably high bar. And so it was that, as on every Magic card, beneath the young wizard's image was a field of text accounting for the card's in-game functions. My peers took pleasure in slavishly memorising and reciting, wordfor-word, these mandates. The pedantic officiousness that Magic inspired in them repelled me.

When next I transgressed Graphic Design's threshold it would be for good. The defining aesthetic experience of my life. My mother had saved money to buy us a PC, whether on the promise of entertainment or education I cannot recall. I bought games for it on cassette tapes packaged in plastic cases: not the clear kind in which music was sold, these were opaque black

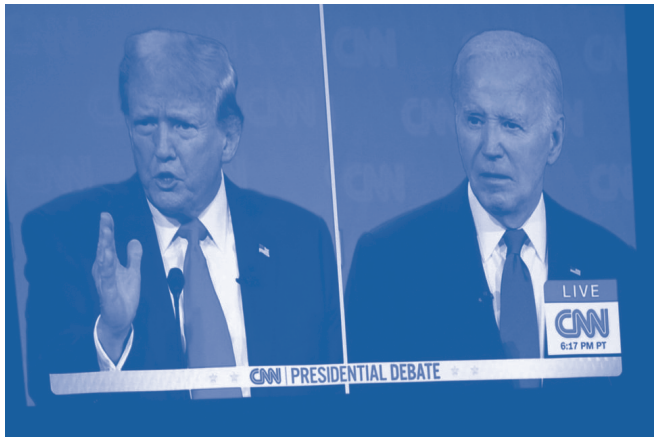
with a clear film bonded to the outside, into which the printed game art was inserted. By word of the school playground's mouth, I was drawn to the title R-Type. It would have me pilot a lone fighter ship into the dark, outer reaches of screen space, casting me as humanity's last holdut against the encroaching alien Bydo race. It will never be possible to communicate, to the generations which came after ours, how we revered the animated graphics of those early home computers. How fully they accomplished our suspension of disbelief. In the progression from ZX Spectrum to Amstrad CPC to Commodore Amiga, we greeted each minor improvement in graphical sophistication as if it marked, definitively this time, the ultimate transition into pure virtual immersion, absolute realism, total believability. All along, of course, it was us, our becoming ever more able to project visions onto those simplistic 8- and 16-bit displays.

Eventually I progressed far enough into my fraught mission to rank on the R-Type high scores screen. I was presented there with a sight of unforgettable typographic allure. Remember: there was no network then, no forum where other players would gloatingly compare themselves to my modest achievements. No, these round-number high scores had been contrived to situate the player in their progression through the game, each score credited to one of the game developers themselves. The look of those glyphs though! The letters and numbers were stylised to glimmer with the sensory pin-prick of a laser beam refracting over the hull of my vessel, my R-9 Arrowhead, as I had heroically piloted it, surging so perilously through space into enemy territory, and… As I typed my name, G I L B, the letters — these letters, my letters! — were rendered immediately on-screen in that scintillating font. Each stroke formed of two sculpted metallic blue pixels, set-off by a one-pixel bright sparkling-white bevelled outline. I backspaced, and realised – in an unfinished moment that will forever open onto insatiable possibility – that whatever I typed, whomever I deigned to be, would be represented there, imbued with that typographic lustre. I was inside. Over the threshold. Inside Graphic Design. Granted agency to command it, there — right there — from my childhood bedroom.

#20 2024, December 9

“The Parable of the Coconut: On Kamala Harris’s 2024 Campaign Strategy”: by Noemi Biasetton

"In this issue, Noemi Biasetton examines Kamala Harris’s viral hypebased campaign, which aimed to engage young voters through meme culture and the “brat” aesthetic. She highlights the strategy’s adaptability and appeal but also warns of potential backlash from forced trends and unconvincing attempts to sway a savvy online audience."



Biden vs Trump presidential debate (REUTERS).

On July 21, 2024, for the first time in fifty-six years, Democratic candidate Joe Biden gave up his bid for reelection after realizing that his chances of winning were dwindling by the day. The decision was highly anticipated by the Democratic Party since June 27, after Biden's disastrous performance during the CNN presidential debate against Donald Trump. After months spent talking about the alleged inability of the two contenders to represent the United States in the international context, especially in the face of the current geopolitical scenario, Harris's incoming nominee brought a breath of fresh air that could awaken the left-wing electorate — as well as reactivate the Spectacle machine. Indeed, one of the main expectations hanging over the democratic candidate was to turn the tide of an election campaign deemed "boring" and trapped in a "geriatric circus", and to surface the issues of this election from the blanket of media fog.

In the five months preceding the elections, Kamala Harris faced a pulse-pounding campaign, where she was given only a few months to establish herself as a public figure (especially internationally) and build a narrative that simultaneously debunks Trump's lies and attracts new voters. After dominating the journalistic scene for more than eight years and being the subject of numerous analyses among the most various and diverse study fields, Trump seemed to be facing an impasse from a communication

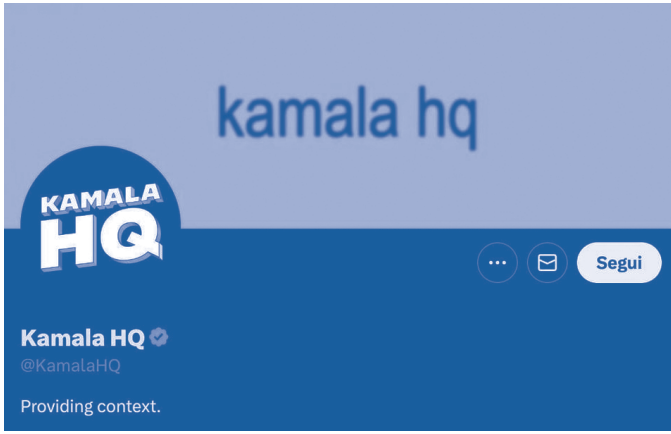
standpoint, which did not evolve much from the systems already adopted in the previous two campaigns. That was, at least, until July 13, 2024. In contrast, Kamala Harris fielded a number of new strategies that could have earned her a new slice of voters, especially in the younger demographic. However, as I will briefly summarize in this article, the experiment proposed by Harris' communication team already contained the recipe for a backlash, which proved particularly dangerous to the construction of a new party identity and a possible electoral victory.

Bratala

The first notable change in the Democratic campaign assets has been the implementation of a new design in Kamala HQ's X official page inspired by the notorious album "brat" by Charli xcx, who on July 22, 2024 tweeted "kamala IS brat". It would be extremely reductive to state what "brat" is or means, since the concept album released by the British pop artist — together with the response elaborated by the listeners — ignited a temporary cultural niche equipped with specific atmospheres, sounds, visuals and attitudes. What is now certain, however, is that "brat" delivered to the public something they yearned to hear. Through the use of an ironic (and iconic) double album, song remixes, and the visual design of her promotional campaign, in fact, Charli has opened up a critical reflection on the contemporary music industry that can be expanded to all aspects of life. In an age marked by digital representations focused on hyper-consumption, workaholism and anxiety, "brat" unmasks the rigidities of a capitalist system designed to fail real-life success, where the only weapons against an economically and socially collapsing world proposed by the performer are sisterhood and mockery of power. Through the album's tracks, Charli xcx blurs the boundaries of the real and digital worlds, offering us a confused and unhinged way of life in which she expresses herself via a micro niche of belonging (something that is not new in the music scene per se, but that resonated strongly with

the general public).

If we adopt this interpretation of the "brat" cultural phenomenon (which, like every micro niche only lasted a couple of months at best), it appears obvious that the same "endorsement" to Harris by Charli cannot be read as a canonical support from an artist to a candidate, but rather as a joke in and of itself. By this I mean that — as we all knew — we did not see Charli perform at a Democratic rally; nor did we see Kamala Harris approach a "brat" lifestyle. In this sense, the adoption by Kamala HQ's X official page of the brat aesthetic fits the dictionary definition of meme, that is the decontextualized use of a single and shared unit of cultural information subjected to a specific influence.



Kamala HQ page on X, adopting the blurry and stretched Arial font on a green background as cover image.

The Politics of Temporary Aesthetics

At the same time, the move played by Harris' communication team fitted a new modality of branding which is changing the idea of campaign management at its very core. If we look at the choices behind the democratic campaigns of Obama and Clinton in terms of visual appeal,

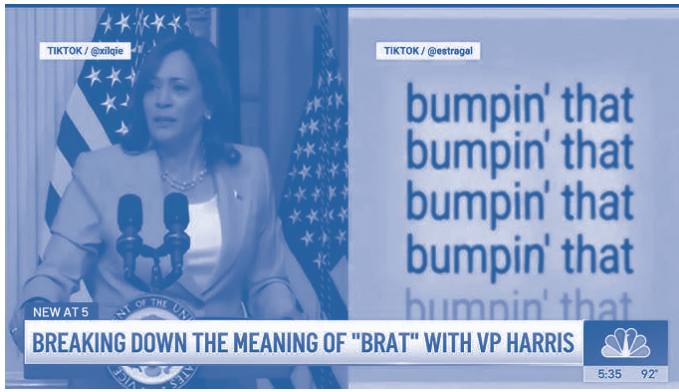
it is possible to notice a strong imprint from the design team — with the logos designed by Sol Sanders and Michael Bierut and recognizable visuals carried out coherently throughout the campaigns. Usually, there's a deep desire by designers to set a trend, to make sure that their logo and expensive brand identity is utilized in the way it was intended in the brand manual. However, it is now remarkable how the "classic" logo of Hillary Clinton's 2016 campaign (for example) proved not suitable for confrontation with a candidate such as Donald Trump, who went beyond all possible rules of the political game.

A defining trait of "classic" branding is precisely the concept of identity, which aims to carve a strong and memorable idea of a certain brand or product in the consumer's mind. This is not just achieved through logos, but also with the overall visual identity designed by a singular or group of professionals. Over time, brand identity development has evolved along with the media landscape, updating on the concepts of responsiveness, adaptive narrative, and brand voice. However, the underlying concept remained the same: it must be design that inspires users to produce artifacts correlated with the brand, not the other way around.

The decision by Harris' communication team to adopt a current viral trend and turn it into a recognizable feature of a political campaign represents an unicum in the history of US visual politics, but it's not new within the contemporary communication strategies adopted by marketing teams. In fact, in the last couple of years we have witnessed how many successful brands have turned to the use of specific online trends and/or aesthetics, adapting their products to this or that new upcoming set of visuals.

In a video series on TikTok created by brand strategist Eugene Healey, titled "Post-millennial trend", the expert perfectly sums up the central issue of this new wave of branding by stating that, in today's media matrix, "The creative tempo is different". In fact, as suggested by Healey, we could say that "the new media landscape has compressed fixed identities down into temporary aesthetics", where the imprint left by the brand is

in the management of the visual niche they briefly inhabit. In a moment in history where people look at their lives through eras, brands also leave behind established design in order to accommodate multiple narratives — even if very diverse and sometimes discordant.



NBC's YouTube channel (2024).

However, when brands try too hard to impose new aesthetics, trends or opinions, they tend to reach the pinnacle of cringe (Emily in Paris docet). In this regard, in a video-analysis of Charli xcx's use of media, content creator @theeswiftologist stated that, today, it is the internet that "controls what's cool, and it is simply too porous and expansive in the niche age to be controlled by only one sphere of influence". At the same time, the risk of this campaign approach is that by trying to bring the younger generation together, the overall strategy ends up with the opposite result. Indeed, the co-option of viral trends by a party of this size automatically marks the end of its existence as a niche reference. About this topic, @theswiftologist speaks about the innate ability of online users to understand the authenticity of a certain approach to niche aesthetics, and affirms that "The Kamala coconut edits with brat fancams were genuinely funny until her presidential campaign caught on and started using it to their own advantage [...] and we, the audience, the plebeians, the normal people who are just trying to have a big inside joke

on Tik-Tok, are immediately aware that Kamala Harris does not care about the spirit of "brat summer", she cares about finding young people and getting something from them: their votes".

Popular brands (Airbnb and Duolingo) hopping on the viral Barbie trend (2023).

To the Window, to the Walz

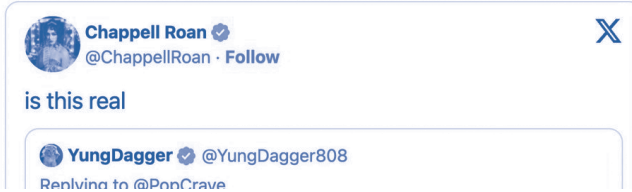
Another very interesting aspect of the 2024 US presidential elections is the massive media attention that has been given to the choice of vice presidents, who in this ballot seemed to acquire a prominent role in the fate of campaign results. After Harris announced Tim Walz as running mate on August 6, the comparison with JD Vance immediately fueled up online, with many users noticing how laid back and relatable he was compared to Trump's VP. Besides, from what we have seen in the Democrats' recent election victories, it seems increasingly clear that to win the vote of swing states requires a vice president who represents the establishment as much as possi-

ble. And Walz, thanks to his achievements as Minnesota governor — which include the introduction of laws on gun regulation, protection of gender-affirming care, free school breakfast and lunch for children, the signing of the PRO Act and more — has rightfully earned this position among democratic voters.

As soon as he entered the presidential race, Walz was immediately filed into yet another internet character: the Midwestern dad, the hunter, the football coach, the public school teacher. Thanks to the availability of myriads of pictures of Walz online with kids, holding piglets, on a rollercoaster, with her daughter at the fair (just to name a few) the candidate has been appointed as the "internet dad" via online memes and TikTok videos commenting his overall appearance and much appreciated light-heartedness. After noting the extreme enthusiasm with which the online public greeted the news of Walz's nomination, Harris's communications unit immediately moved to forge his new digital alias. Once again, combining some user-generated content with the strategy already applied to the presidential candidate. And so, on Aug. 7, during a rally in Wisconsin, we first saw the indie folk singer Bon Iver wearing a camouflage trucker hat with the surnames "Harris-Walz" embroidered on it. The hat was inspired by the one Tim Walz was wearing when he got the call from Harris asking him to serve on the ticket, but many observers online also noticed that the hat bears "some" resemblance to the "Midwestern Princess" headgear sold by the iconic pop singer Chapell Roan. The hats were sold out just 30 minutes after they were released as the official merch of the democratic campaign, raising nearly $1 million dollars.

1. Tim Walz wearing the camouflage hat when he got the call from Harris asking him to serve on the ticket (TikTok, 2024);
2. Bon Iver during a campaign rally in August 2024 in Wisconsin (Stephen Maturen/Getty Images, 2024).

It should be said that, with or without memes, Walz comes across naturally as a very joyful person, and joy is something that has been largely missing from all the political actors we have seen on the US political stage in the last decade. After Trump tore up the political scene for nearly nine years, it seemed impossible to reestablish a sense of party affiliation without having to go through the mantra of "saving democracy" from the hands of the Republican tyrant. In the Clinton and Biden campaigns, the focus of their message was too long on Trump, which made voting a moral obligation rather than a gesture of hope for a new society. In this sense, Walz's strong presence has been able both to lighten the Democratic campaign and to remove visibility from a candidate who—instead of receiving hours and hours of criticism—was simply designated as "weird". The directness of Walz's communication style parallels his image: it is not sloppy or plain, but simply essential. A plaid checkered shirt, jokes to his vegetarian daughter, the struggle for middle-class America, sincere disinterest in Trump and JD Vance. And an immense drive to win the election.



Chappell Roan's reaction to the Harris-Walz camouflage hat.

Overall, the strategy adopted by Kamala's HQ allowed the Democratic campaign to react nimbly to change and charm thousands of potentially young disenfranchised voters who feel attracted to a meme factory that automatically excludes older generations from partaking in the creation of a shared niche culture (a notable example of this is represented by Fox News and other media outlets trying to decipher the meaning of "brat" and the various remixes of Kamala's speeches with Charli xcx's songs).

One of the reasons why this communicative approach works so well is because Harris and Walz are relatively new candidates within the US political scene, especially to the international public. And new candidates are perfect for memeification, as they serve as blank pages to be filled with the visuals crafted by online users. In this sense, the campaign adopts some of the features of political fandoms, where users decide which aesthetic and which "persona" the candidate represents in their mind, and share them online to see if this generates response by other users. Overall, this allows for a collaborative re-imagination of their roles as characters in the broader political landscape, creating a sense of collectiveness where visuals translate into shared values.

On the other hand, however, the strategy adopted by Harris differs from political fandom because the memeification of the candidates was not entirely spontaneous, but rather controlled and enhanced by the candidate's communication team, which somehow "forced" the process of visuals-creation. For this reason, the main risk with this branding formula is that Harris could end up looking too needy to get young people's attention by following the latest TikTok trend. Meaning that, by dragging coconut-themed memes and Walz's image of the "normal guy" for too long, the overall communication strategy has been probably perceived as if Harris was trying to "mimic" real people online, slipping once again into the cringe valley. And lastly, it is important to notice that the excessive memeification of the candidates might have resulted in a backlash if the two were to run the country, since the extreme simplification of candidates into tropes could easily turn them into memes against them if, for example, they failed to maintain their electoral promises.

The Parable of the Coconut

This "interlude" in the 2024 US election campaign constitutes yet another step forward in the development of the Superstorm, a metaphor which I have used in my first book to describe how the entanglements between new media technologies and political communication shape our understanding of politics. This summer, bothmHarris and Walz played two internet aliases, respectively the "brat girl" and the "Minnesota princess", mixed with their "in real life" workhorses, which saw Harris's narrative as a prosecutor against a felon, and Walz's as the champion of middle-class American causes. However, the question remains as to whether the diversification of the narratives fielded by the Democratic campaign will be able to "reunify," in the future, at times of crisis for the party. It is quite difficult to compare this chapter of political communication history to other case studies because, as I mentioned earlier, it represents a

rare historical occurrence, where a candidate found herself planning a campaign in an extremely short time frame. However, I disagree with those who say this factor was 'fatal' to the election or to the success of the campaign. On the contrary, I believe that the opportunity to design a communication strategy within five months allowed the candidate to make fewer mistakes and to offer a dynamic, responsive communication system. In order to deliver a successful image, the party needed a strong candidate, not a strong strategy.

On one hand, the campaign Harris set up was a novel element in the history of political communication because it was based on diversifying the candidate's identity across the online and real-world spheres, creating two personas ready to meet the needs of highly varied demographic segments. At the same time, however, this approach marked one of Harris's major missteps: the assumption that the online audience (especially younger users) could be 'swayed' by trends, resulting in a campaign that, in a way, 'mocks' and 'exploits' viral trends to create support. Yet, this is unfeasible: inside jokes and virality are unprogrammable phenomena, and collective intelligence cannot be manipulated, even by the most skilled online strategists. "You think you just fell out of a coconut tree?" recites the famous parable raised by Harris at a White House ceremony in May 2023. In her attempt to craft a multifaceted persona, appealing to both conservative and progressive factions, she failed to realize that no amount of image-shifting could erase her past positions on key issues like border security, the Palestinian conflict, and gun control. And that, neither users — nor voters — have forgotten. Instead, they saw through the contradictions, and in the end, it was Harris who fell from the high branch she had tried so carefully to climb.